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HAWAII ARCHITECT

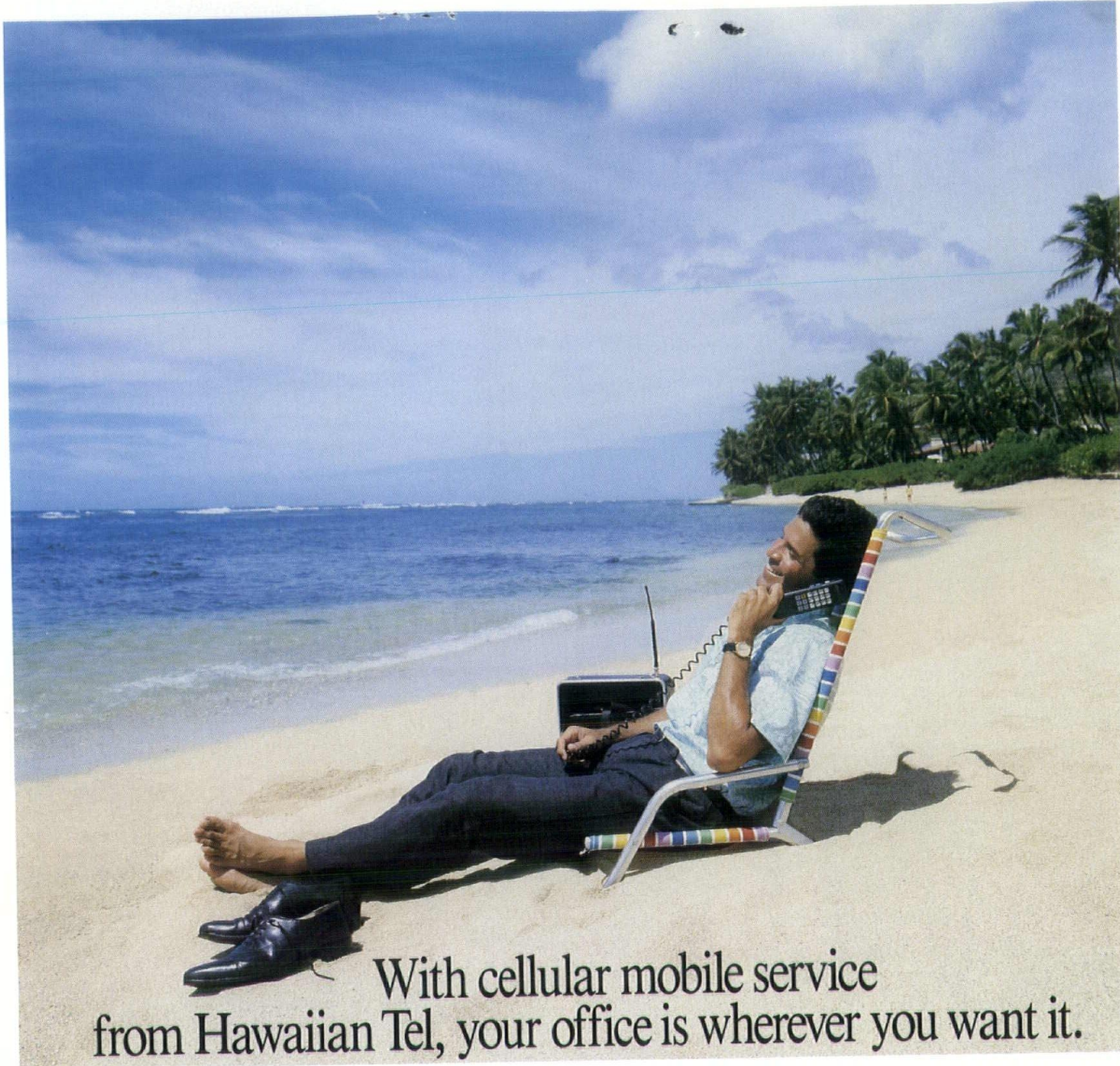
December 1986

Reflections

- Looking Back Over 60 Years
- Architecture '86

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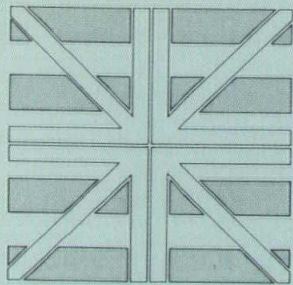
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HAWAII ARCHITECT

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ARCHITECTURE '86

Hawaii Society/AIA members showcase projects undertaken by their firms in this special year-end issue beginning on page 19.

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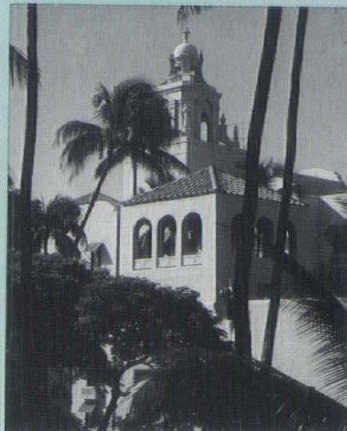
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Cover: The Royal Hawaiian Hotel, a distinguished architectural landmark in Waikiki, was built in 1927. Well-known architect, George J. "Pete" Wimberly, established his Honolulu practice in 1945. Beginning on page 9, he shows us some historic photos of the Royal and gives us a glimpse of how the hotel's history and the history of his firm are meshed. WWAT&G Photo

Looking Over A Successful Tenure

by Arthur A. Kohara
Hawaii Society, AIA

The nearly 24-months of my service to the Hawaii Society, first as a novice President-Elect and now as your President, is about to conclude. It is time for my Swan Song.

Real swans actually do not sing—their cries are short, shrill and loud. The mute swan, a specie from the eastern hemisphere, does not even utter a cry when in captivity, as its name implies.

I would like to emulate the mute swan today, but unfortunately, my duties preclude that and my report to you will be brief and short, if not loud and shrill.

Several major events occurred, almost simultaneously, to begin my tenure. First was the resignation of our first Executive Director. This was followed by termination of our lease at the Merchant Street office, forcing a move before the last day of 1985.

These traumatic happenings placed an immediate strain on the Society as it reacted to first, looking for a place to move, and secondly, to replacing the now departed Executive Director. Under the able leadership of your President-elect Evan Cruthers, who headed the Office Search Committee and the Executive Director Search Committee, both crisis ended by our expeditious move to the Nuuanu Avenue address, and after a thorough review, contracting with Lee Mason to be our new Executive Vice President. Many thanks to Evan and Shirley Cruthers (who assisted the Search Committee and pinch-hit as a super secretary

during this time; all at no cost to the Society, by the way) and to the members of the Committee for speedily and superbly solving two difficult tasks.

One of the prime concerns of the profession, here and nationally, is the financial burden placed on all of us by the continuously increasing premium of our professional liability insurance policies, made necessary, as the insurance industry tells us, because of ever-escalating judgment against design professionals by a litigious society, and sweetheart

"To these people my heartfelt thanks."

juries and judges, aided and abetted by aggressive members of the legal profession.

To address this problem, the Legislative Action Committee of the Society joined a coalition of 62 other concerned organizations headed by the Chamber of Commerce of Honolulu. They lobbied and eventually were successful in the passage of a Tort Reform Bill through the Hawaii State 13th Legislature. I thank all of you who joined in the letter writing campaign to key legislators making possible the passage of this bill. Many thanks also to Lee Mason, not even settled in his new job as Executive Vice President, for attending strategy meetings hastily called by the Chamber during the hectic days of the Special Session.

One of the negative aspects of the

Hawaii Society membership, as I saw it, was the lack of participation in AIA affairs by the majority of "local" architects and associates. Instead of prodding these non-active members as have been done so often in the past, I thought a new tact should be employed to lure these members into activity. The new tact was the use of a sporting event, specifically a golfing event, as a catalyst. The logic was to get members who share a common interest, such as golf, together for fun and camaraderie, and perhaps benefit from their involvement in other AIA activities later. Concomittant with this view was the desire to generate profit from such a venture so that the Hawaii Society could benefit as well.

The First HS/AIA Golf Tournament was the result and a tremendous success it was! The superb planning of this event by Chairman Maurice Yamasato and his gung-ho committee members who met for many successive weeks ensured success of the event. The initial modest financial goal grew many folds under the prodding suggestions from our Executive Vice President. To these people my heartfelt thanks.

The profit from this event alone made it possible to purchase for the Society an IBM computer station for Vicky, a letter quality printer, a 19" TV monitor, a video cassette recorder, a microwave oven, and still have funds leftover to defray some of the costs for the recently installed telephone system.

Throughout the year, other

segments of the Society have been busy and active. Kim Thompson of the Membership Committee, for instance, is proud to announce the gain of 50 new members of all categories. We started the year with hopes of gaining 10 new corporate and 10 new associate members. I believe we have surpassed that goal.

Glenn Miura, who chairs the Architect-in-Education sub-committee has been very successful in his program of taking the grand art of Architecture into the elementary grades of our schools. Glenn is so busy and involved in this program that he cannot cover all the bases he would like with his small but dedicated band of committee members and needs additional help. Volunteer your services to Glenn; he can use you in his dynamic program for the young.

Other committees which have been actively contributing its share of service to the Society are the Codes Committee chaired by Dick Kotake and ably assisted by Andy Yanoviak. The Professional Practice Committee with Alan Holl as chair recently concluded a successful seminar with Fred Stitts as its speaker. Jeff Nishi and his Publication Committee members continue to oversee the ever-improving *Hawaii Architect* magazine. Don Fowler and his intrepid band of Urban Design and Transportation Committee members have continually kept collective watch dog eyes open to stunt questionable architectural and other developments in the urban scene.

Continuing Education Committee Chairman Gil Hu tried something new (does sort of rhyme, doesn't it?), at Ala Moana Park, where he gathered architects and designers to feast and palavar — at the first "Designers Bash." Thanks, Gil and you, too, Lee Mason.

The Exhibit Committee, for the past several years under the excellent and reliable guidance of Rob Hale, has done so much to publicize the award winning works of the professional by displaying projects at our annual Awards Banquet and elsewhere as

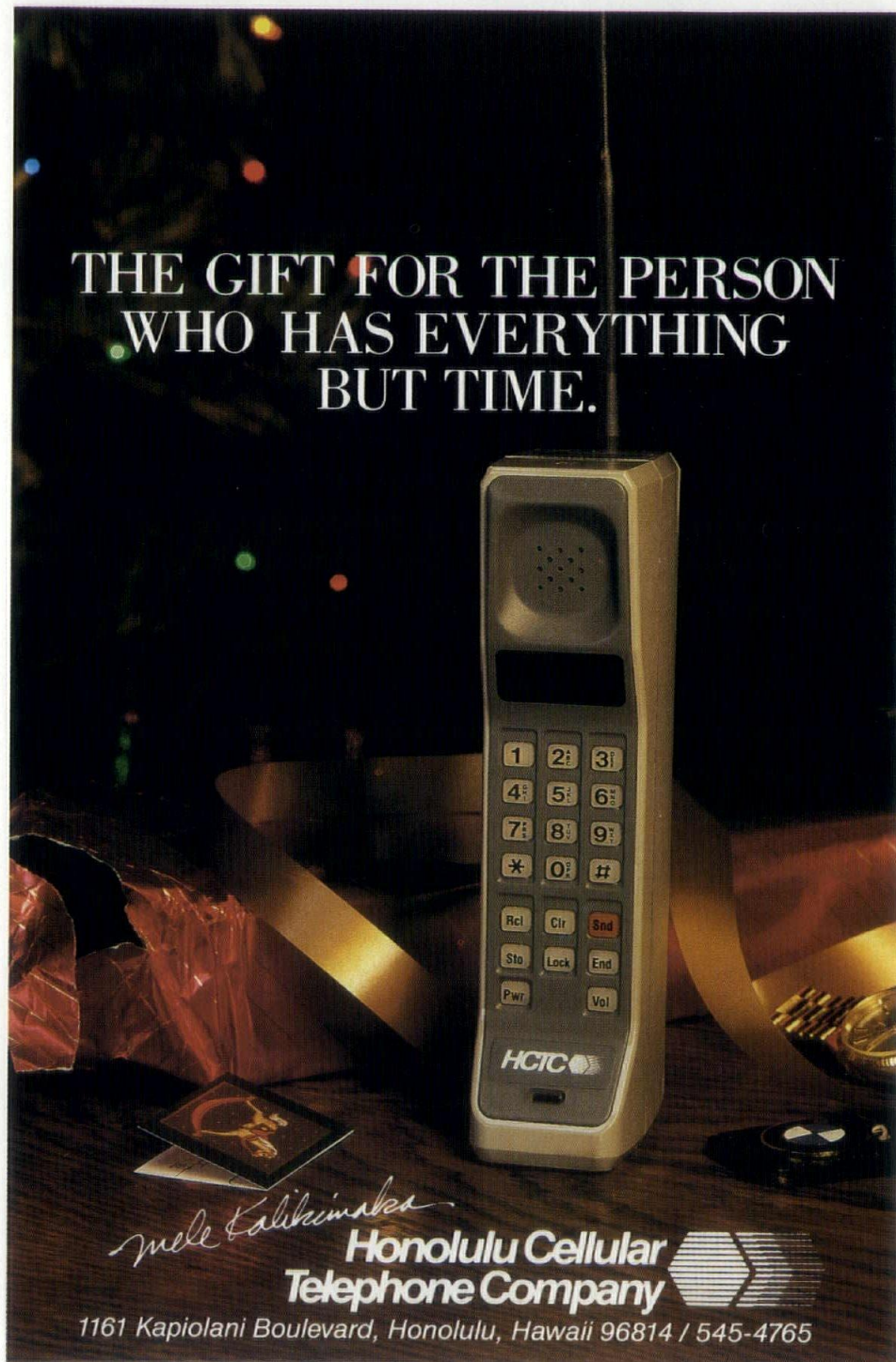
opportunities arise. This committee oversees the soliciting and judging of submitted projects, as well as plan the dinner and award program, which have all been, in my recollection, First Class. A tip of my hat to Rob and his crew, but having no chapeau to tip, I say, "Eh, nice work, brahs!"

I have rambled overly long. My brief swan song has turned into a lengthy mynah bird's chatter. Please forgive me, but all of this had to be relayed to you before I leave this office and begin, with ecstatic sighs

of relief, my last few lame duck weeks as your president.

But before I do, allow me to express my sincerest mahalo to all of the members of the Board of Directors, the Executive Committee of Carol Sakata, Norman Hong and Evan Cruthers, and to our staff—to Vicky, and especially to Bev and Lee Mason for the support and guidance given me during my short tenure. Because of all of you, I can take leave of this office with no regrets and with much pride. Thank you very much and Aloha.

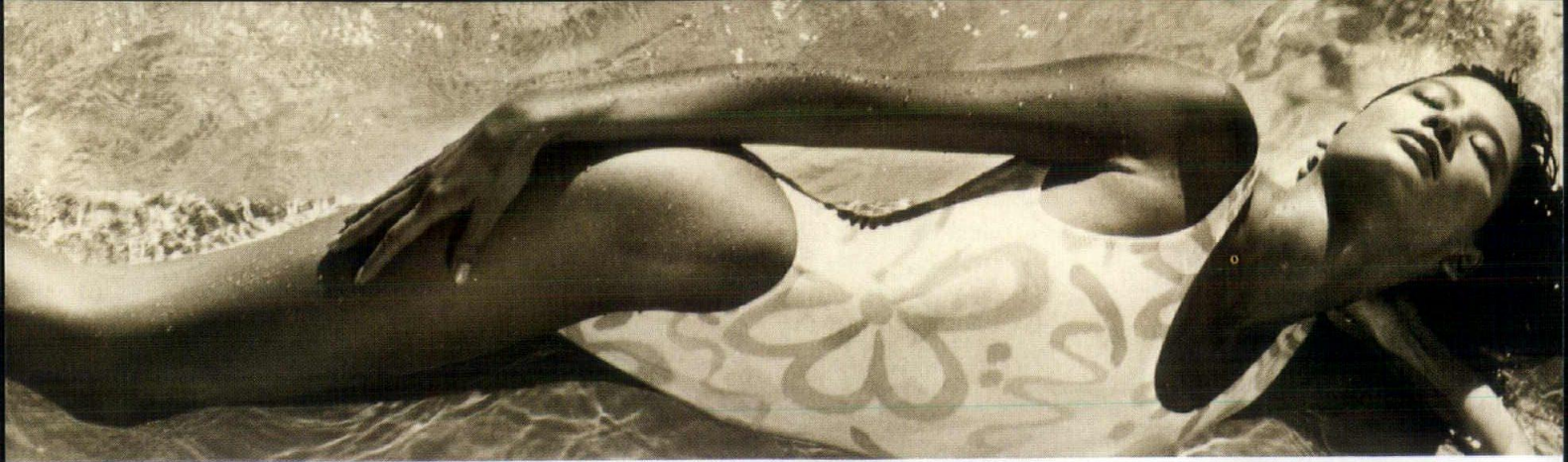
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A Look Back In Time

by George J. Wimberly, FAIA

Wimberly Whisenand Allison Tong & Goo Architects, Ltd.

At the end of World War II, there was a great backlog demand for buildings of all sorts. During the four years of war, only essential or defense-oriented projects were allowed.

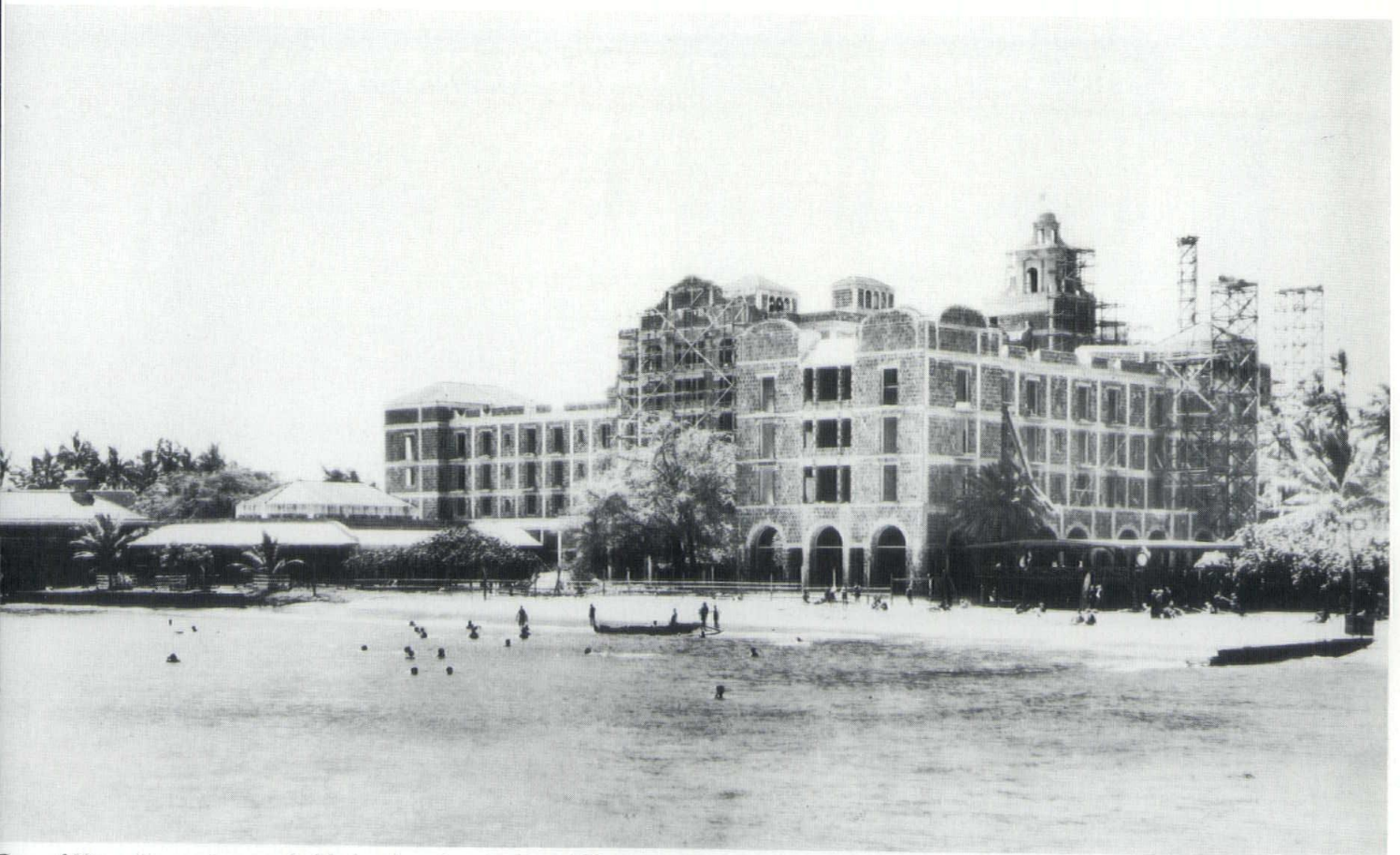
There was some housing built as it was felt that these contributed to

the war effort. The regulations, if I remember correctly, were 800 square feet for a two-bedroom house and 1,000 square feet for a three-bedroom house. Additionally, if you chose to build out of concrete block, which was made locally and did not require shipping space, you were allowed an extra 10 percent.

Most of the architects at the time were not hurting because they were all doing defense work, either as private practitioners or as direct employees of the Armed Forces.

As I recall, when V-J Day was announced, I left the Navy Yard and never went back, except to pick up

(continued)



One of Hawaii's most remarkable landmarks, the Royal Hawaiian Hotel was built in 1927 by the Matson Navigation Company and Territorial Hotel Company for \$4 million. Photo courtesy of Hawaii State Archives



The spacious grounds of the new "Pink Palace" were well maintained. The Royal Hawaiian Hotel was a monumental architectural achievement, while the rest of Waikiki at that time was characterized largely by duck ponds and small wooden cottages. Photos courtesy of Hawaii State Archives

my pay check. I had an agreement with Howard Cook, who was working on Tripler Hospital, that I would set up an office and we would split the take, his salary and my fees 50/50. How we managed, I am not quite sure, even to this day.

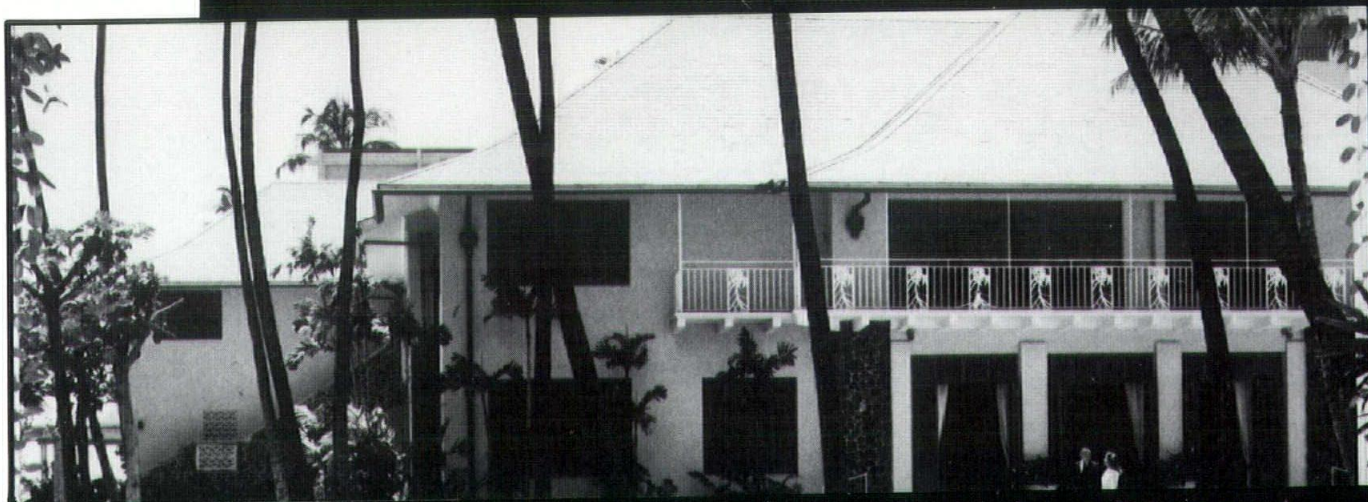
After about a year and a half, our practice had become successful enough so Howard could quit his other job and become a full-time employee of Wimberly & Cook.

Fortunately, there was a great deal of work out there. Furthermore, I had the fortune to know Gardner Dailey on the mainland. He selected me as the local architect for the remodeling of the Royal Hawaiian Hotel. This was a matter of self-defense on his part, as he knew I had no local clout and would not be in a position to take revenge. With this prestigious commission, we suddenly had credentials and were able to pick up other worthy jobs.

The biggest problem facing all of the architects at the time was

(continued on page 12)

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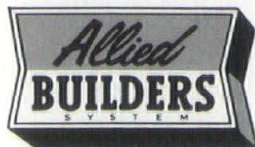


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In 1966, when Kaneohe's Kaiser Koolau Medical Clinic was built, it was state-of-the-art. But times changed quickly, and the function of medical facilities changed with them. Twenty years later, the clinic had new goals and needed a new design image as a center for wellness as well as illness. They also needed greater visibility from the road.

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Throughout the 1930s, the Royal fulfilled its promise as an elegant resort attracting the brightest of Hollywood stars, the oldest of East Coast money, and all the kamaaina elite. This halcyon period ended with the onset of World War II. Photo courtesy of Hawaii State Archives

(continued from page 10)

production. In the case of Wimberly & Cook, we had an advantage on everyone as Howard was a near genius when it came to producing drawings. He had been top man in the design section at Pearl Harbor. Howard knew all of the good local draftsmen who worked there and their capabilities, as well as knew how much they wanted to quit the Navy to come and work for us. As a result, we became well-known and liked by the builders and developers throughout Honolulu and neighboring Islands. This contributed greatly to our building a good practice.

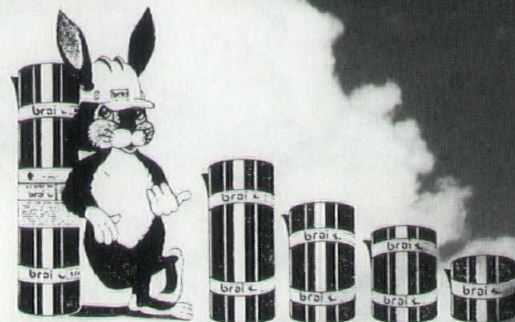
Another item that contributed to our success as architects during those times, was the fact that there was a lot of work available, and the local architects were very gracious in their acceptance of Howard and me as malihini haoles. The AIA, in my experience, has been able to recognize good architects and encourage them to stay in Hawaii. In my estimation, it is this reason that Hawaii, as a state, has better quality architecture than any other area in the nation.

The author is founding partner of Wimberly Whisenand Allison Tong & Goo Architects, Ltd., an architectural and planning firm organized for both domestic and international practice. Fourteen principals head a staff of 120 offices in Honolulu and Newport Beach, California. HA



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Hawaii's Membership

by Alfred Preis, FAIA-ME

At the turn of the century, Hawaii was Americanized enough to warrant the regulation of building activities. In 1901, the Territory of Hawaii Board of Registration for Engineers, Architects and Land Surveyors to assure safeguarding of the public's interests. In 1902, the Engineering Association of Hawaii was formed to provide a forum for the three professional disciplines mentioned for the purposes of interchanging pertinent information and for the professional growth of its members. Unfortunately, no membership records exist from this time to reveal how many, if any,

architects were members of this organization.

Before this time, most buildings were designed by contractors or engineers. Many of the most functionally and aesthetically demanding structures were designed by non-resident architects. The years following the victorious end of World War I, and the consequent prosperity, growth of confidence and expansive economic expectations, changed this situation perceptively.

In the second decade alone, a great number of important edifices of the highest architectural quality were erected. These prominent

buildings were designed by gifted and well-trained architects, then residents of Hawaii, or having had offices in Hawaii; they were, though, all registered in Hawaii.

Most of these buildings are still in existence. Because of their conceptual superiority, exquisite

"On October 13, 1926, . . . the Hawaii Chapter of the American Institute of Architects was born."

detailing and use of attractive and more permanent finishing materials, these eminent structures are focal points in their vicinity and set standards that have been emulated and may possibly be surpassed in the future.

In focusing on just a few structures from the many prominent ones, the most obvious are the Alexander & Baldwin Building (1929), by Dickey and Wood; the First Church of Christ (1923), by Hart Wood; the Honolulu Academy of Arts (1927), by Bertram Goodhue; and Honolulu Hale (1927), by Miller, Dickey and Wood, and Rothwell, Kangeter and Lester.

At that busy time, resident architects formed an organization of their own, named Allied Architects of Hawaii, composed of Charles W. Dickey, Walter Emory, Ralph Fishbourne and Hart Wood.

On January 8, 1926, C. W. Dickey, R. Fishbourne and H. Wood signed a petition to the American Institute of Architects for Charter membership. On October 13, 1926, this petition was approved and the Hawaii Chapter of the American Institute of Architects was born.

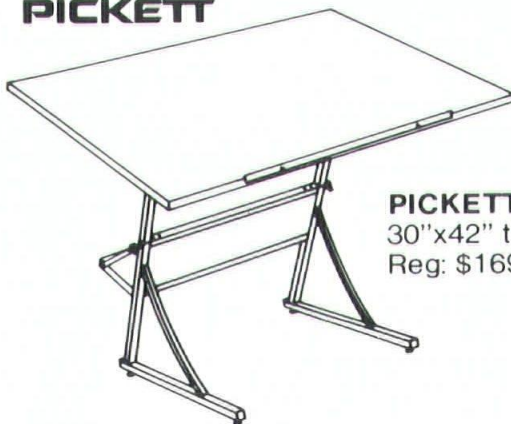


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Charles W. Dickey was elected president by a membership then consisting of Herbert Cayton, Louis Davis, Walter Emory, Ralph Fishbourne, William Furer, Marcus Lester, Major McMullian, Robert Miller, Ray Morris, Edwin Pettit, W. Mark Potter, Guy Rothwell, Marshall Webb and Hart Wood. Of this list of venerable names, the sole survivor is Ray Morris. The only architect from this group elevated to Fellowship was Hart Wood.

During the 1930s, younger architects of equally high vision and skills joined the Chapter and began practicing prior to "Pearl Harbor." Among them were Harry Simms Bent, Albert Ely Ives, Allen R. Johnson, Thomas Perkins (formerly with Claude Albion Stiehl), William Merrill, Vladimir N. Ossipoff and Claude Stiehl. They carried the high architectural standards forward, and built on them, by striving for more warmth and humanity with a concern for cultural and environmental appropriateness.

Despite the Great Depression, coming later and less severe to

Hawaii than on the mainland, architects in Hawaii kept busy. This entirely stopped, however, with the outbreak of war in December 1941. With the exception of the offices of C. W. Dickey and Guy Rothwell, all architectural offices ceased to exist. Most individual architects joined the war effort by accepting employment at the 14th Naval District in Pearl Harbor or with the U.S. Corps of Engineers, which was located in an appropriated space at Punahou School.

Some architects joined various federal, territorial and city and county offices in leading civilian capacities. Among these were Edwin Bauer, Philip Fisk and James Morrison. Hart Wood became the Territorial Architect. The author of this article, lacking American citizenship at the time, therefore, security clearance, had to open his own office in May 1943, primarily for residential work for qualified persons important to the war effort.

Much like after the First World

(continued on page 18)

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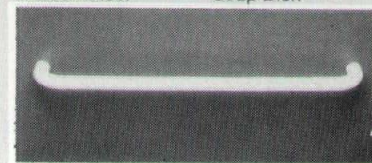
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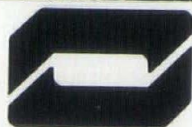
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Teleglobe Canada Communications Cable Station

Neatly tucked into the Waianae range near Kaena Point, Teleglobe Canada's new cable station, designed by Johnson Tsushima Luersen Lowrey, does not look at all like a typical utilitarian telephone facility. Sandblasted concrete, curved walls, trellised lanais, and glass block windows suggest a clientele somewhat out of the ordinary. Fittingly so, Teleglobe Canada is a Federal Canadian Crown Corporation providing international telecommunication services throughout the world. This Hawaii facility is part of their Pacific undersea cable network linking Canada and Europe with the South Pacific basin. As the only Canadian cable facility in the United States, it was designed not only to house state-of-the-art cable communications technology but also to reflect and reinforce the client's international corporate image.

Completed in 1983, the two-story 16,000 SF reinforced concrete structure was constructed over an existing two-story underground station built in 1963. An interesting note is that the earlier station was designed to withstand nuclear blast forces. Therefore it was built so strong that the new station sits directly on top of it as a foundation base. More remarkably the underground station remained in full operation as the new station was built over it.

Design attention softens the visual impact of the large building. Wall and roof lines are curved and undulate, mirroring the mountainous ridges behind it. Score lines give the illusion of curves to

otherwise flat vertical wall surfaces. Landscape berms help to further mitigate the impact of the building's height.

The interiors are a blend of contemporary design and technology with local koa hardwood and native materials. Commissioned art works by selected local artists were also incorporated as part of the interior design. Each art piece is an interpretive image of communications.

Staff accommodations were as much a concern as technical and administrative requirements. Employees, who previously worked entirely underground with only an old tree house platform as their only lounging accommodation above ground, now enjoy a comfortable, fully equipped lounge with lanais overlooking Yokohama Beach and Kaena Point.

Client:

Teleglobe Canada (A Crown Corporation) Montreal, Canada

Architects:

Johnson Tsushima Luersen Lowrey Inc.

Structural Consultant:

Martin Bravo & Brancher Inc.

Mechanical Consultant:

Lange Motonaga Inc.

Electrical Consultant:

Bennett & Drane Electrical Engineers, Ltd.

Civil Engineers:

Austin Tsutsumi & Associates Inc.

Landscape Architect:

Miyabara Associates

General Contractor:

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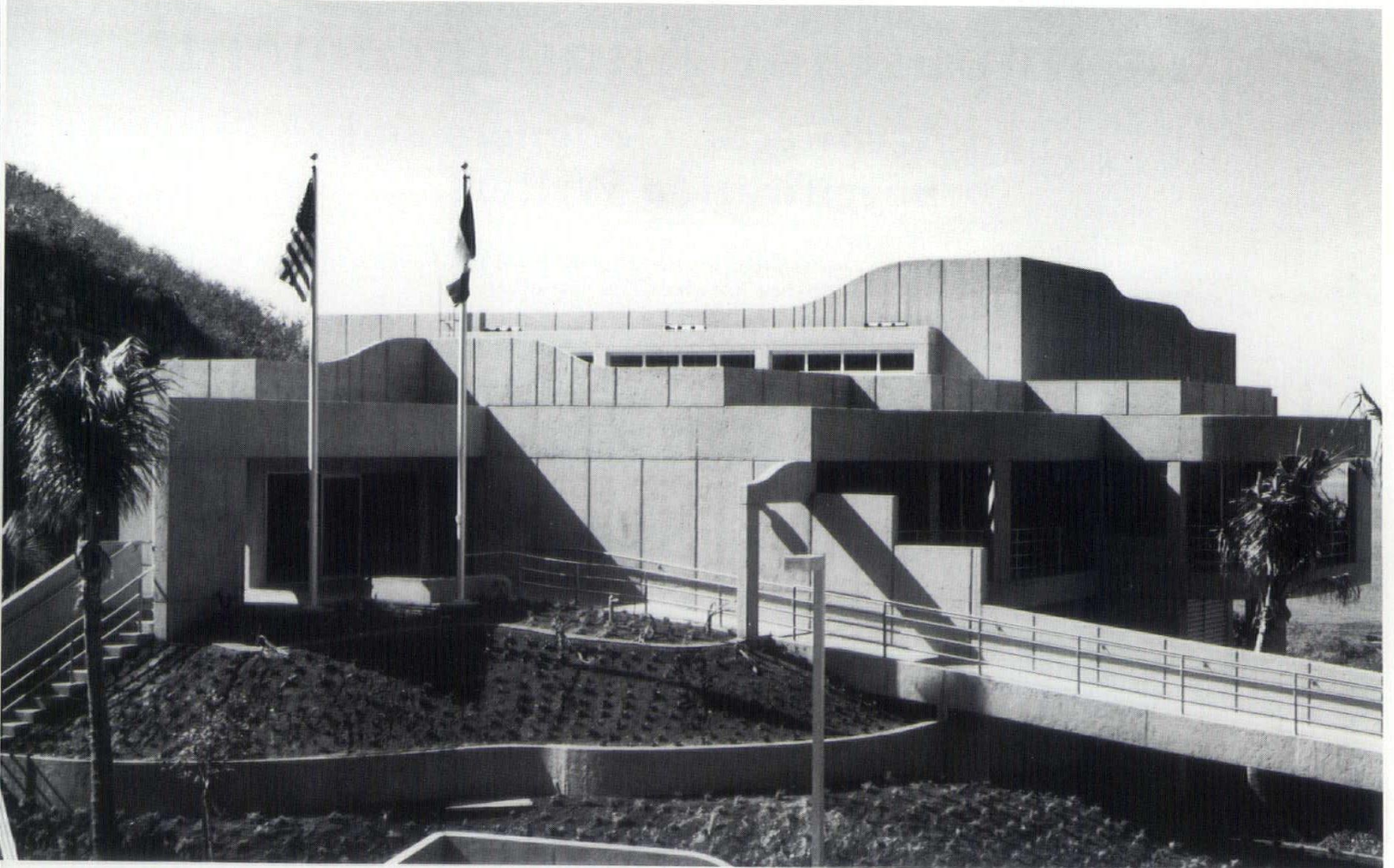
Photography:

Augie Salbosa Photography





The project was a terminus and relay facility housing electronic communication equipment, mechanical and electrical services, and administrative offices for international undersea telephone and telegraph communication cables. (At left) Works by artists of Hawaii were part of the design for the Conference Room. (Above) Corporate imagery was achieved for the office area with a blend of contemporary design and technology with local koa hardwood and native materials. (Below) The new two-story facility was constructed over an existing 6,600 sf two-story underground cable station. Photos by Augie Salbosa



Hawaii Members Celebrate 60 Years

(continued from page 15)

War, VJ-Day, in August 1945, opened a floodgate to the demands for building designs, mostly commercial work. But, in October 1945, a complete freeze for additional construction was re-imposed because authorities could not keep up with paperwork. Additionally, the scarcity of building

materials and labor would have threatened inflation.

Statehood in 1959, and thereafter, the introduction of jet planes, opened Hawaii to the rest of the world. Construction went high-rise and sky high. The "boom" continued with minor variations, until a sharp decline in construction occurred, following the saturation of the

market with residential condominiums and other construction, by the early 1970s. Nonetheless, with the substantial quantity of work available then, architectural quality continued to rise and proliferate.

It seems that architects prefer to live in Hawaii, even without the continual flow of commissions. At last count, membership in the Hawaii Society/American Institute of Architects total 568 members. Of this local membership, 424 are corporate members, 36 are members emeritus, 79 are associate members, 18 are professional officials, five are student members and six are honorary members. An increasing number of first-rate architects are locally born and of diverse ethnic and cultural origins. This promises a very bright architectural and environmental future for Hawaii.

Happy 60th Anniversary! HA

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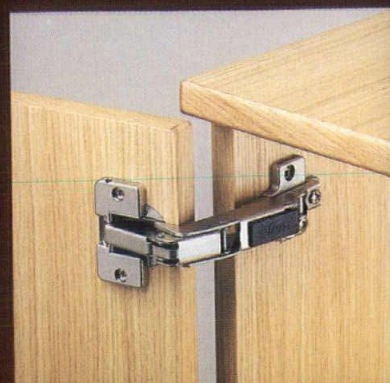
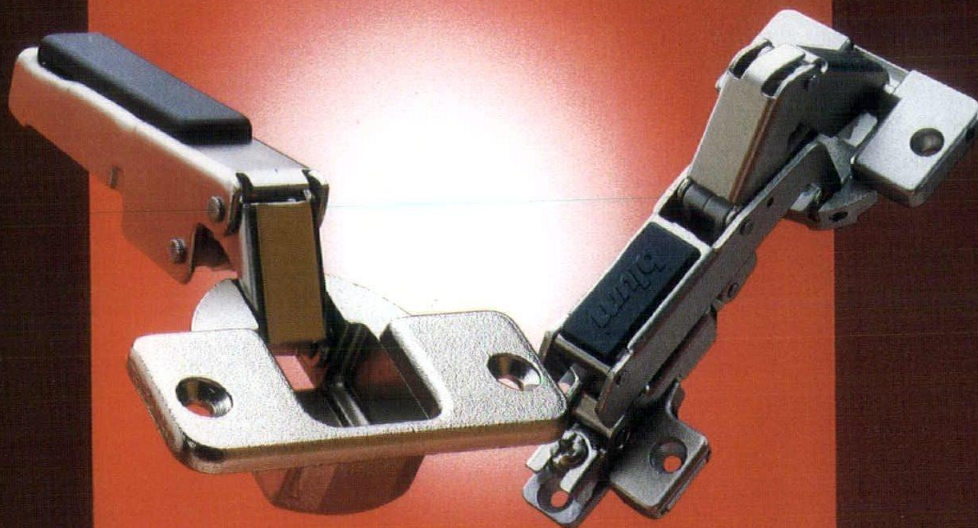
*Hawaii Society/AIA members showcase
projects undertaken by their firms in
this special year-end issue of Hawaii Architect*

*this special year-end issue of Hawaii Architect
projects undertaken by their firms in
Hawaii Society/AIA members showcase*

'86

ARCHITECTURE

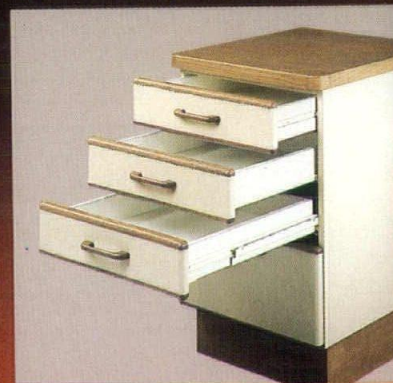
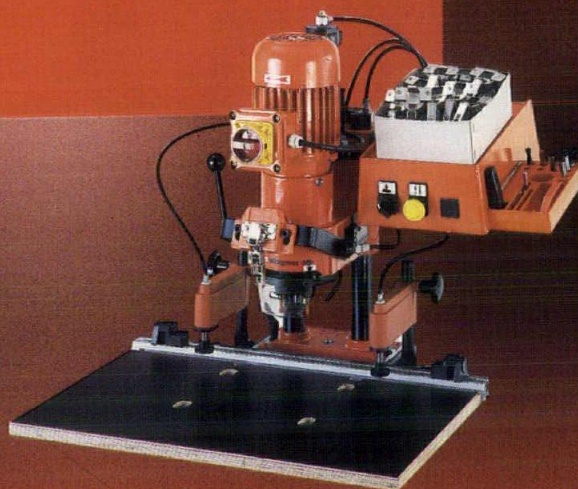
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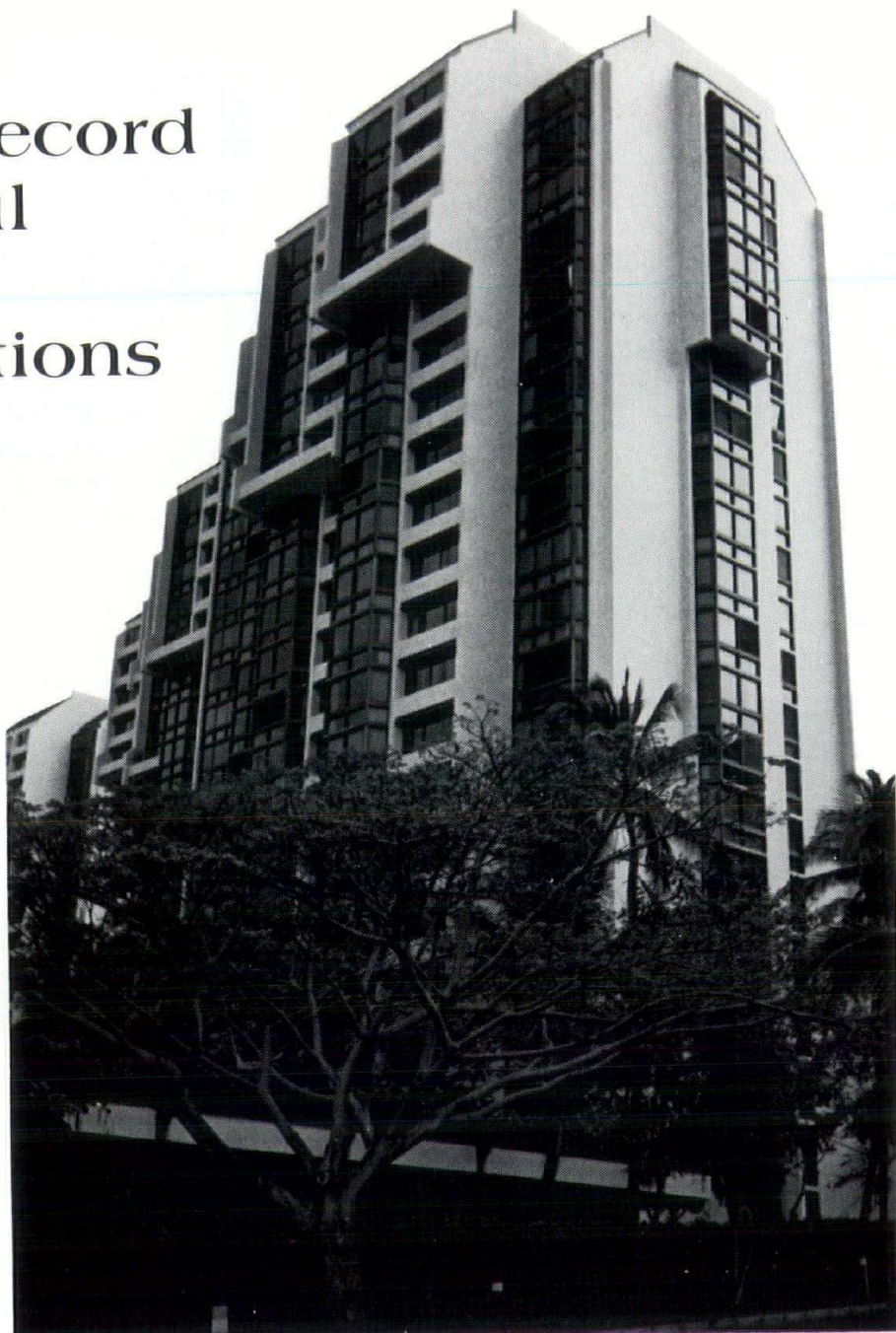
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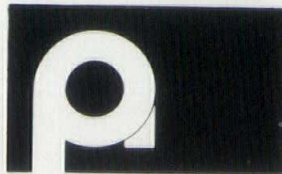
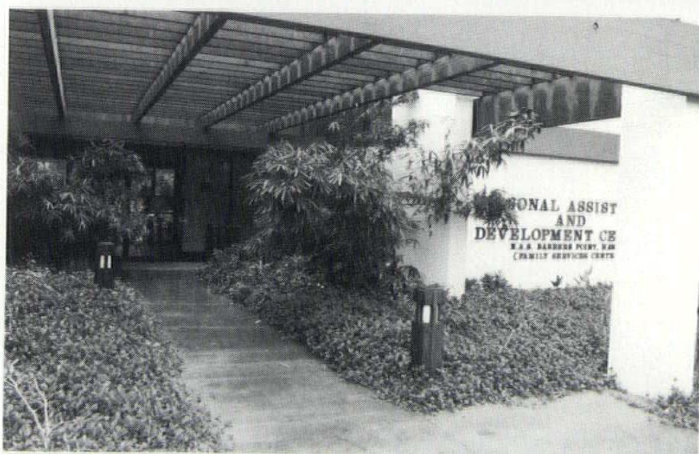


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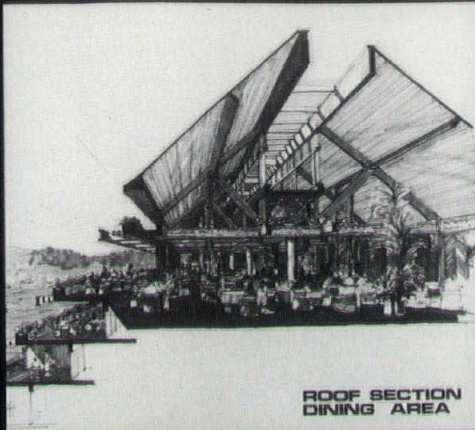
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Personal Assistance and Development Center
N.A.S. Barbers Point, Oahu, Hawaii**

Architect: Peer Abben, AIA
Architect & Associates
Project Manager: Kelvin H. Otaguro
Structural: J. Brian Hughes &
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Mechanical: Darrow-Sawyer &
Associates, Inc.
Electrical: Bennett & Drane
Civil: Smith, Young & Hida, Inc.
Surveyor: Wes Thomas & Associates,
Inc.
Landscape Architect: Walters Kimura &
Associates, Inc.
Soils: Soils International





Residence, Hiku Plantations, Hawaii



Awana Golf Club, Condominium Kuala Lumpur, Malaysia Constructed 1984

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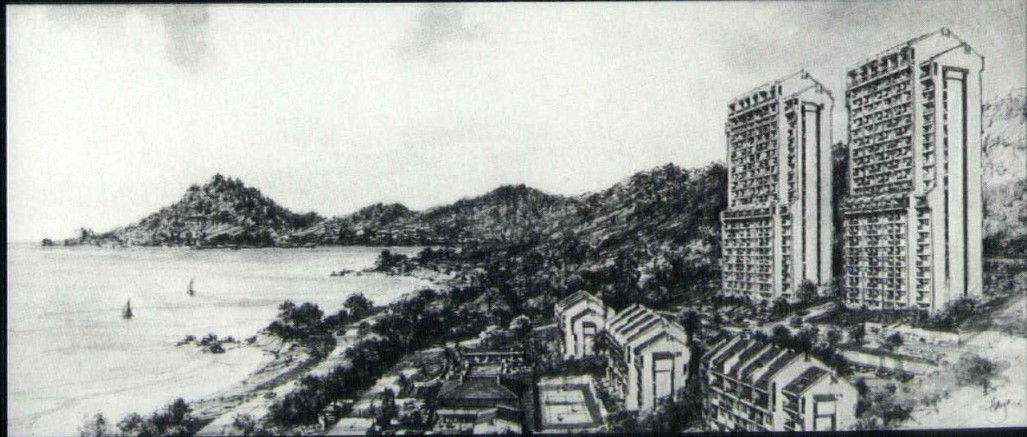
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Desa Mar Vista Pool, Recreation Center



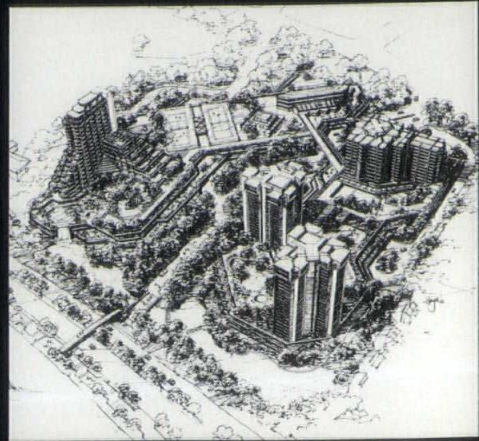
Taj Holiday Village Hotel Goa, India
Completed 1982



Desa/Mar/Vista Hotel Condominium Penang, Malaysia Under Construction



Abandon Marina, Hong Kong Completed 1984



Penang Hotel, Shopping, Residential Complex

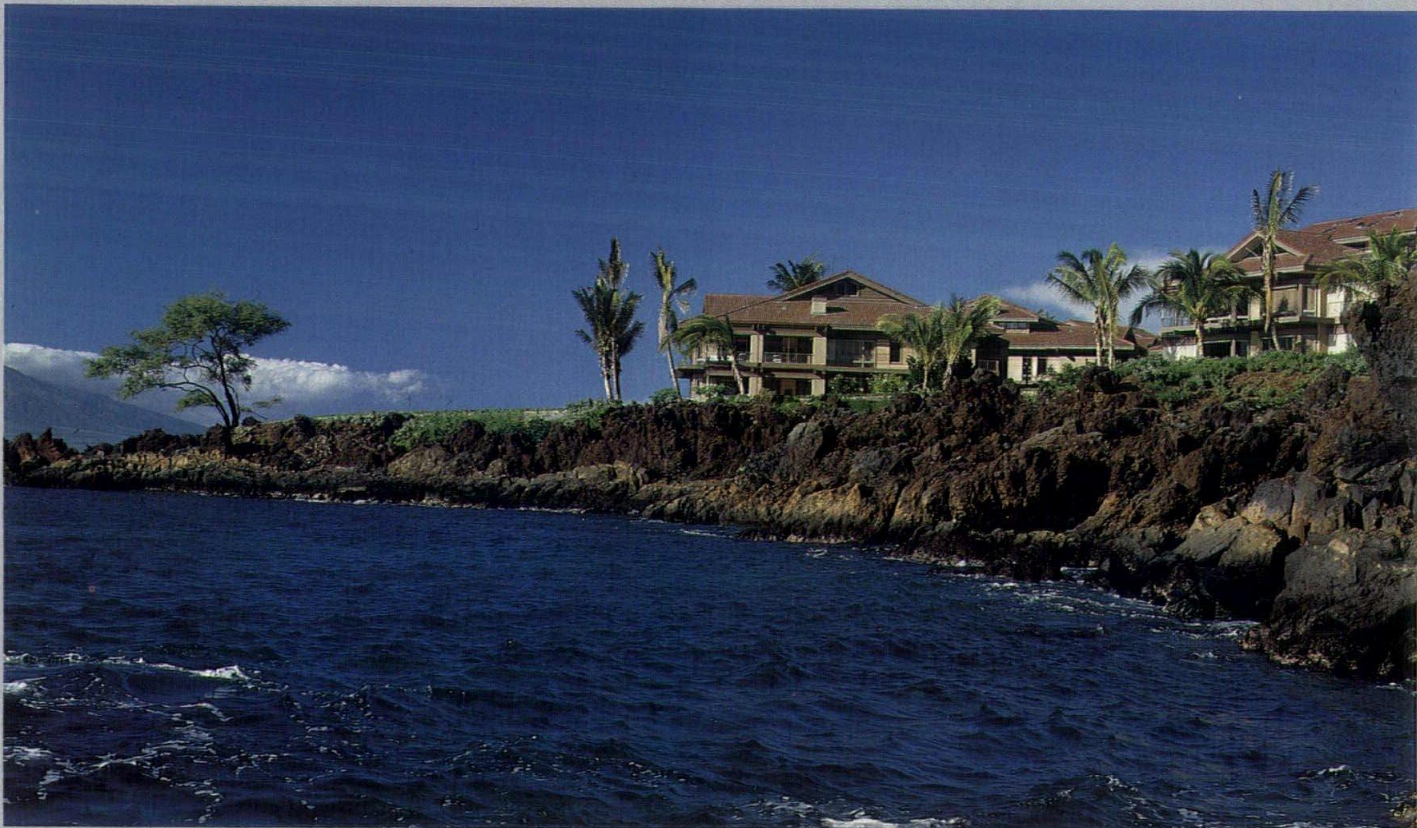
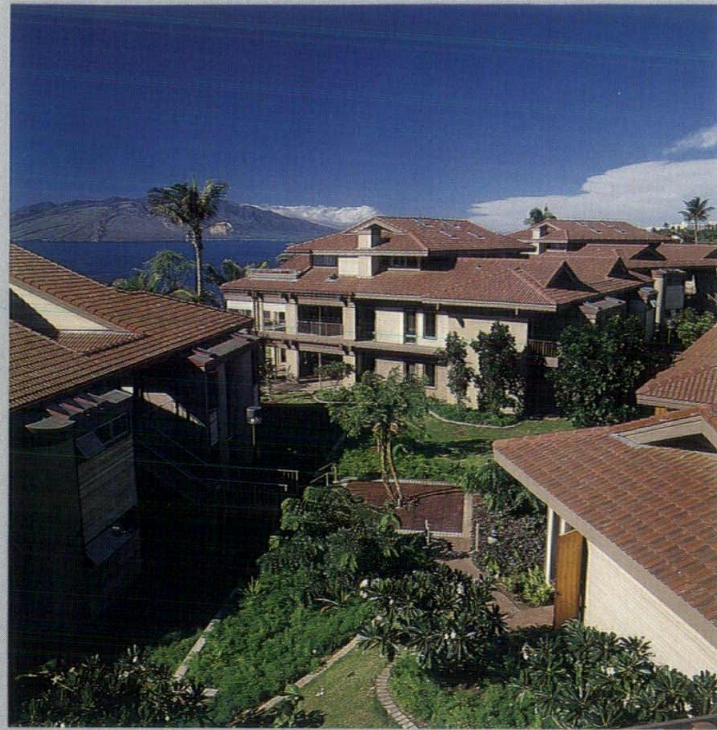


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ARCHITECT:

Riecke Sunnland
Kono Architects, Ltd.

LANDSCAPE:

Miyabara & Associates, Inc.

CIVIL:

Warren Unemori
Engineering, Inc.

STRUCTURAL:

Pitt-Gholkar Associates, Inc.

MECHANICAL:

Prepose Engineering Systems

ELECTRICAL:

Bennett & Drane

PHOTOGRAPHY:

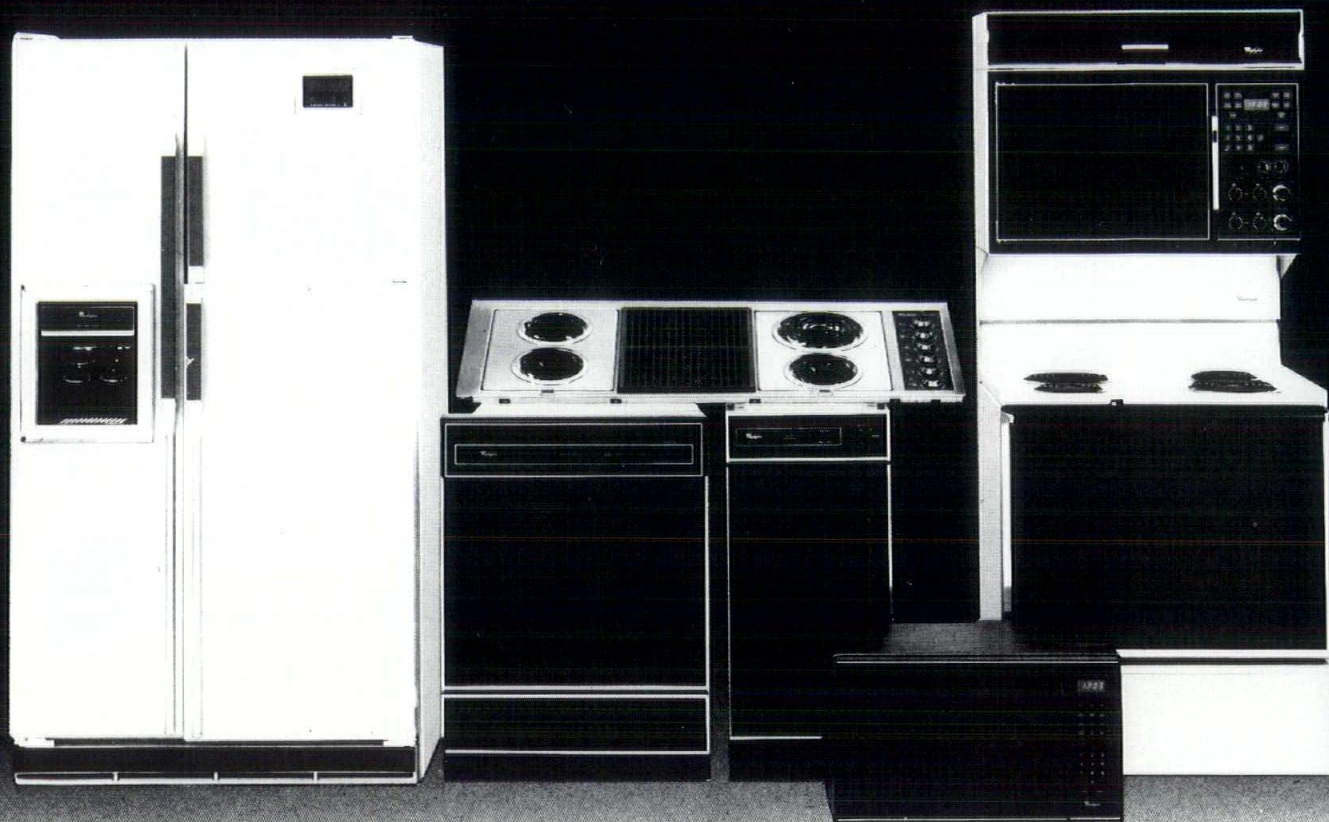
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Recollections at the Annual Meeting

by Jeff Nishi, AIA

This year's HS/AIA Annual Meeting was followed with a sumptuous banquet in the meeting room of the Sheraton Makaha Resort. In this peaceful Makaha Valley setting, away from the city, society members met and reminisced about its last 60 years.

Following a cocktail hour hosted by Honolulu Blueprint & Supply, an intriguing and entertaining

Architectural Trivia Contest set the theme for the night. Composed by Glenn Mason, this unique trivia game pitted table against table of society members for the true test of knowledge.

Amidst cries of possible "unfair advantages" and good-natured ribbing, the table occupied by President Art Kohara and guest speakers, easily walked away with

the prizes. That venerable group, obviously, having paid attention to the last 60 years of architecture in Hawaii.

Emceed by Gordon Bradley, the Diamond Anniversary program continued. Three of our prominent members, Alfred Preis, Ernest Hara and George Hogan, delighted the

(continued)



HS/AIA members and their guests socialized during the recent Annual Meeting held at the Sheraton Makaha Resort.

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audience with their recollections
and anecdotes of architects and
architecture of days gone by.

The first honored speaker was
Alfred Preis. He started the
program by describing a function he
once chaired, which produced
national notoreity for the HS/AIA,
the Sept. 11, 1948 Beaux Arts Ball
at McCoy Pavilion. Alfred related
the planning and conceptualizing
stages for the auspicious Ball, which
enticed guests through the use of
illusion through an entry sequence
which included reflected images of a
nude and culminated with passage
through symbolic "lips" of the
theme into an evening of fantasy
and mischievousness. The Ball was
so successful that an account was
published on the opposite side of the
country in *Life* magazine.

The next guest speaker, Ernest
Hara, proposed the reinstitution
of the Pan Pacific Award, in an
effort to bring the HS/AIA to
national prominence again.
Following his proposal, Ernest
related his own story of life during
World War II.

No longer able to practice
architecture because of the outbreak
of war, and too old to be eligible for
the Army, Ernest told of his work as
a reinforcing steel foreman, and
later, as a plumber. These "new
experiences" resulted in
distinguishing Ernest as possibly the
only architect in the state also
licensed to do plumbing.

George Hogan brought the
evening to a close as he spoke of his
early years as an apprentice, when
he worked for no pay, and later, as a
civil engineer earning \$100 a
month. George pointed out that in
1935, there were only four
architectural firms in town, and that
residential volume overshadowed
commercial work three-to-one.
George also noted that the island
has changed quite a bit, from 11
architects serving a population of
220,000 to 600 architects now
serving 1,000,000. A lot more
architects per capita, he said.

In parting the 60th Anniversary
gathering, George left these words
of advice: "When You Can —
Retire!" HA

THE SKY IS THE LIMIT

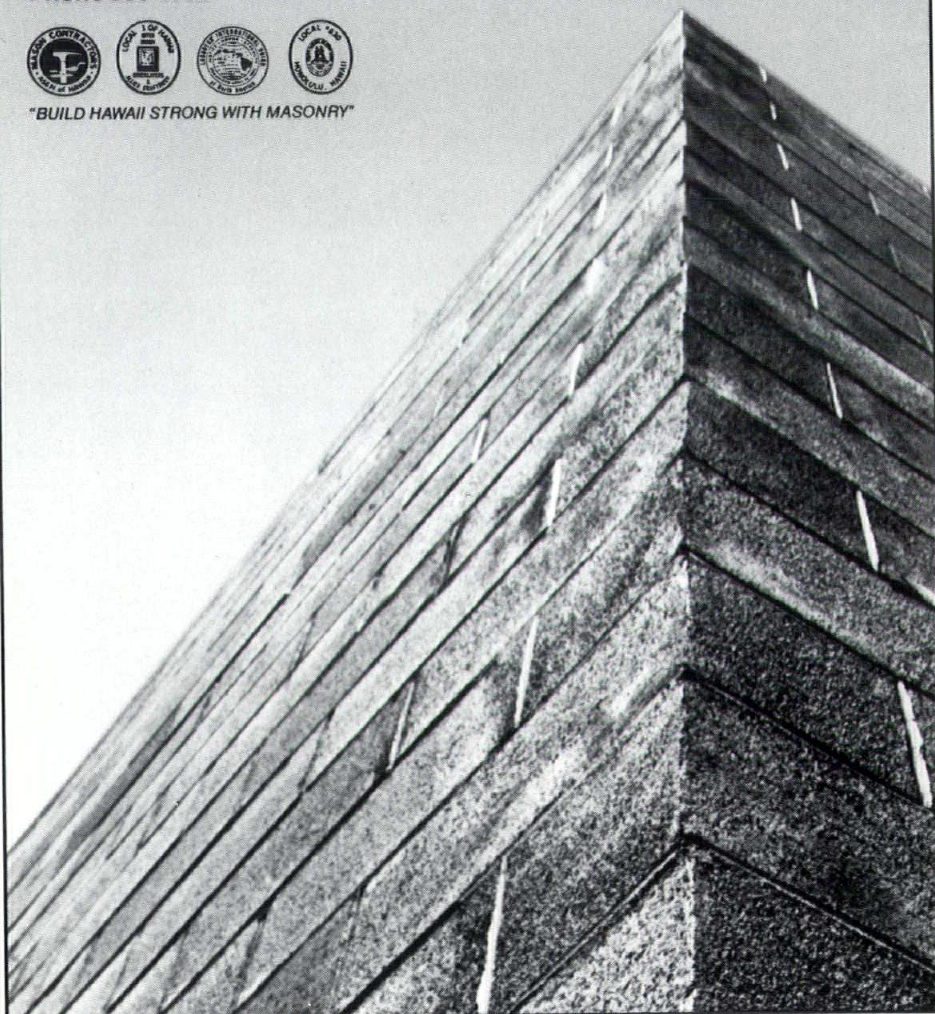


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Historical Perspective

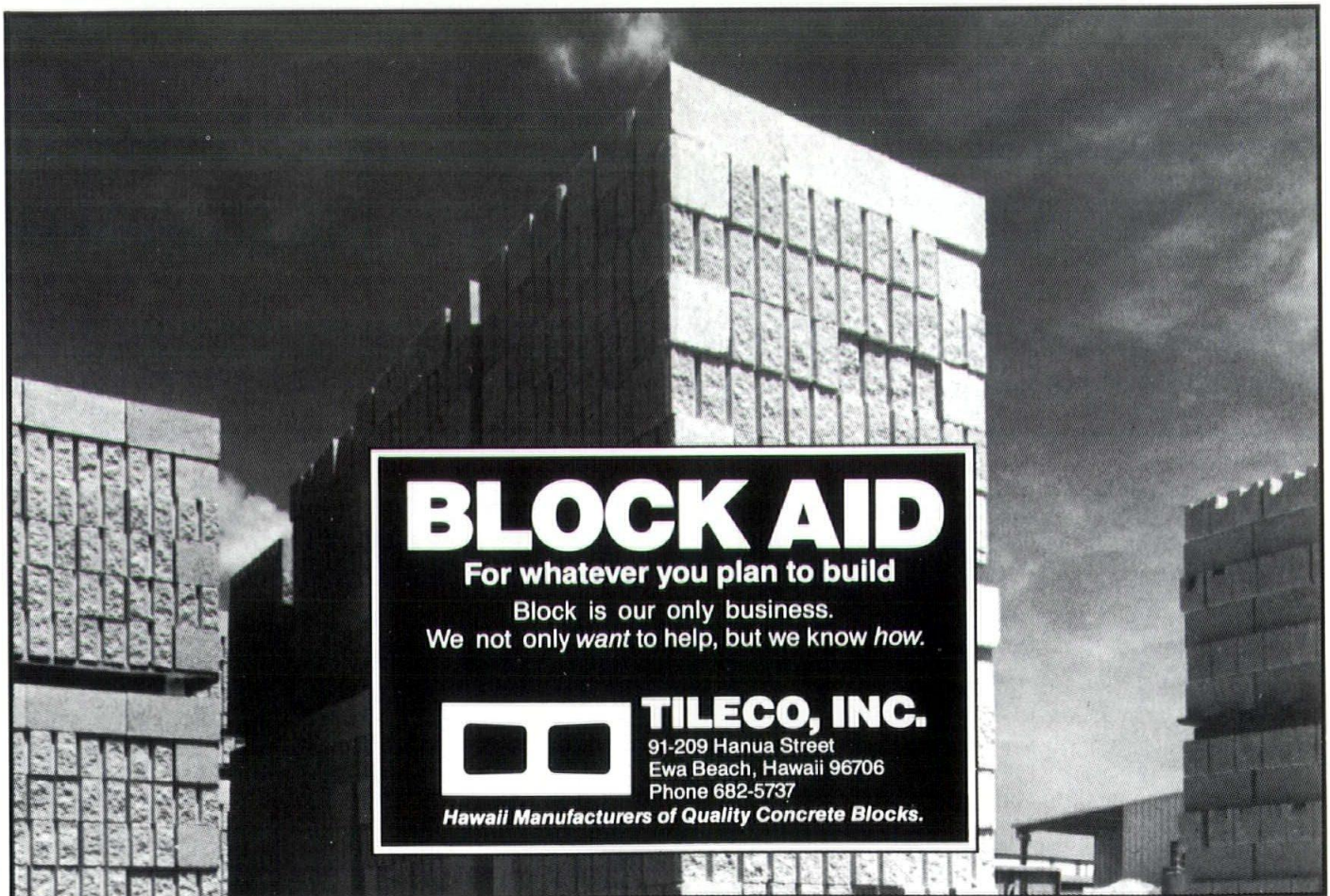
by Glenn Mason, AIA

In 1920 the Territory of Hawaii was on the verge of a period of rapid growth, both in population and in the building stock needed to serve its people. The population of Hawaii grew 44 percent between 1920 and 1930, and another 15 percent between 1930 and 1940 (from 255,912 to 368,336 to 422,969). The census of Oahu changed even more dramatically, increasing 64 percent between 1920 and 1930; and by 27 percent between 1930 and 1940 (from 123,496 to 202,887 to 257,703).

The volatility of Hawaii's population growth in the 1920s was matched by the volatility of its building industry which had experienced nearly two decades of relatively slow growth. Bill Merrill referred to the twenties as a "golden age of architecture in Hawaii...when the city was remade." The practice of issuing building permits and compiling that data seems to have begun c. 1920, giving an indication of that volume. A glance at the list of some of the significant buildings of the period is illustrative of the

substantial nature of that construction boom (see pages 35, 36 and 38).

This boom was followed by a sharp drop in building activity due to the effects of the Great Depression. Hawaii felt the downturn somewhat later than the mainland United States did. This is indicated by the numerous references by the early architects and by building permit values. From late 1932 Hawaii fought to emerge from the crushing effects of the Depression. As success was




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becoming evident, the U.S. and Hawaii were thrust into World War II. This had a drastic impact on architects and architecture in Hawaii.

The period from 1920 to the end of World War II was a period of constant, sometimes dramatic, change in the building industry locally. The architecture and landscape architecture professionals both experienced and reflected those changes.

Many of the most significant names in Hawaii's architectural history came to Hawaii during or

*"... golden age
of architecture
in Hawaii ..."*

just prior to this period. Many of the architects here in 1920 arrived in Hawaii as experienced, somewhat older architects.

By 1920 the major names in local architecture were all over thirty-five years old. They included William C. Furer, Edgar Allen Poe Newcomb, Louis Edward Davis, Clinton Briggs Ripley, Hart Wood, Marshall Hickman Webb, Walter Leavitt Emory, C. W. Dickey, Raymond Llewellyn Morris, H. L. Kerr, Arthur Reynolds, Ralph Fishbourne and Herbert C. Cayton.

These established names were soon joined by younger designers who were needed to staff their busy offices. These young designers were often recent graduates from architectural schools. A number of these people stayed in Hawaii and eventually opened their own offices.

In 1982, a project was undertaken by a committee of the HS/AIA to compile a document consisting of transcriptions of tapes of oral histories taken from sixteen distinguished individuals who were practicing architecture or landscape architecture in Hawaii in the 1920s, 1930s, or early 1940s. This project was done completely by individuals who volunteered their time and expertise to interview the narrators and to transcribe the results of those interviews.

1919

*Theo H. Davies Building

1920

Tan Sing Building
Ewa School

1921

*Walter F. Dillingham Residence (La Pietra)

1922

*Federal Building
Hawaii Theater

1923

First Church of Christ Scientist
Izumo Taishakyo Mission (215 N. Kukui St)

1924

*Central Union Church
Galen Building
Baldwin Bank/Maui Electric Co. Bldg.
Palama Settlement
Scottish Rites Masons

1925

*Oahu Railway and Land Co. Terminal
S. M. Damon Building
First National Bank Building
Libby, McNeil & Libby Plant in Kalihi
Extension to Pacific Guano Co. Plant and
Hawaiian Pineapple Co. Plant
Paradise of the Pacific Building
Harris Memorial Church (Fort St.)
U.H. Library Building
Dr. James Morgan residence
Harold Dillingham Residence
Castle & Cooke

1926

Lum Kip Yee
*YWCA Building (Richards St.)
*Cooke Spalding Home
Aloha Tower
St. Francis Hospital
*Hawaiian Electric Co.
Edgewater Apartments
St. Louis College

1927

*Honolulu Academy of Arts
*Royal Hawaiian Hotel
Honolulu Hale

*Bank of Hawaii
Fire Station (Kapahulu & Paki Ave. corner)

McKinley High Auditorium/Admin. Bldg.
War Memorial Natatorium
Niumalu Hotel

1928

*Armed Services YMCA
Mary A. Mendonca House
Jessie Eiman House (3114 Paty Drive)

*Indicates a mainland U.S. firm

Louis Mullgar dt

H. L. Kerr
Kerr & Pettit

Adler & Wonk

York & Sawy r
Emory & Web b

Hart Wood
Hego Fuchino

Cram & Fergu son

Rothwell & L ster

Bertram Goo dhue
John Young

Emory & Web b

G. A. Howarc

Hart Wood
Davis & Fish ourne
C. W. Dickey

Herbert Coh n Cayton
Julia Morgan
Goodhue Ass ociates
Arthur Reyn olds
Davis & Fish ourne
York & Sawy er
Herbert Coh n Cayton

Bertram Goo dhue
Warren and V Netmore
Miller, Dicke y and Wood,
Rothwell, Ka ngeter
and Lester
Goodhue Ass ociates
Davis & Fish ourne

Hobart
Heen

Lincoln Rog rs
Robert Mille r
C. W. Dicke y

1929		
Alexander & Baldwin Building	Dickey/Wood	
Ianahauoli School	Harry Simms Bent	
Gump Building	Hart Wood	
First Chinese Church of Christ		
* Dillingham Transportation Building	Lincoln Rogers	
Kamehameha Girl's School	C. W. Dickey & Goodhue	
1930		
* C. Brewer & Co. Building	Mayers, Murray & Phillip (Bertram Goodhue)	
V.M. Alexander House	C. W. Dickey	
Advertiser Building (605 Kapiolani Blvd)	Emory & Webb	
Mutual Telephone Co. Building (Hilo)	C. W. Dickey	
1931		
Ialekulani Hotel (2199 Kalia Rd)	C. W. Dickey	
Robert Pew House "Wei Lan Tien"	Hart Wood	
Pineapple Research Institute	Harry Simms Bent	
* Clarence H. Cooke House	Mayers, Murray & Phillip	
Honolulu Police Station	Louis Davis	
St. Andrews Memorial Chapel	C. W. Dickey	
Kress Building Alice Poole Residence	Claude Stiehl	
1932		
Harkness Nurses Home	C. W. Dickey	
Makiki Christian Church	Hego Fuchino	
Kuakini Hospital Old Men's Home	Rothwell & Lester	
Iodo Mission	Fuchino & Fishbourne	
Hilo Police Station	Frank Arakawa	
*Indicates a mainland U.S. firm		

The sixteen eminent individuals included in *Oral Histories of 1930s Architects* are Raymond Akagi, AIA-ME; Conrad W. (Connie) Conrad; Rossie Moody Frost, AIA-ME; Allen R. Johnson, AIA; Roy Kelley, AIA-ME; Cyril W. Lemmon, FAIA-ME; William Dickey Merrill, FAIA-ME; and Raymond Morris, AIA-ME.

Also included in the interviews were Kenji Onodera, AIA-ME; Vladimir Ossipoff, FAIA; Sam Young Park, AIA-ME; Thomas Perkins, AIA; Alfred Preis, FAIA-ME; Delos Seeley; Richard C. Tongg, FASLA; and Theodore Vierra, AIA-ME.

Many buildings constructed during this early period are considered today to be unique expressions of a "Hawaiian architecture." What is particularly interesting is that these examples were designed by relative newcomers to the Islands. In some cases these "Hawaiian style" buildings were done by complete outsiders.

The oral history project had its roots in the desire to gain a better understanding of what the practices of architecture and landscape architecture were like in those transition years. Another motivation was to inventory the major architectural works of the period 1920-1938, and to learn more about the significant buildings constructed during that period which are today considered valuable, unique examples of "Hawaiian architecture."

This project was not necessarily meant to come to any final conclusions about the nature of past architectural practice in Hawaii, nor was it designed to discover why some very special buildings were produced at that time, however, some conclusions can be drawn.

Among those interviewed and among those most often referred to in the interviews (Dickey, Thompson, Rothwell, Wood, Steihl, Davis), there emerge three primary groups. The first group consisted of the *kamaainas*. This group, to which Dickey, Merrill, Rothwell and

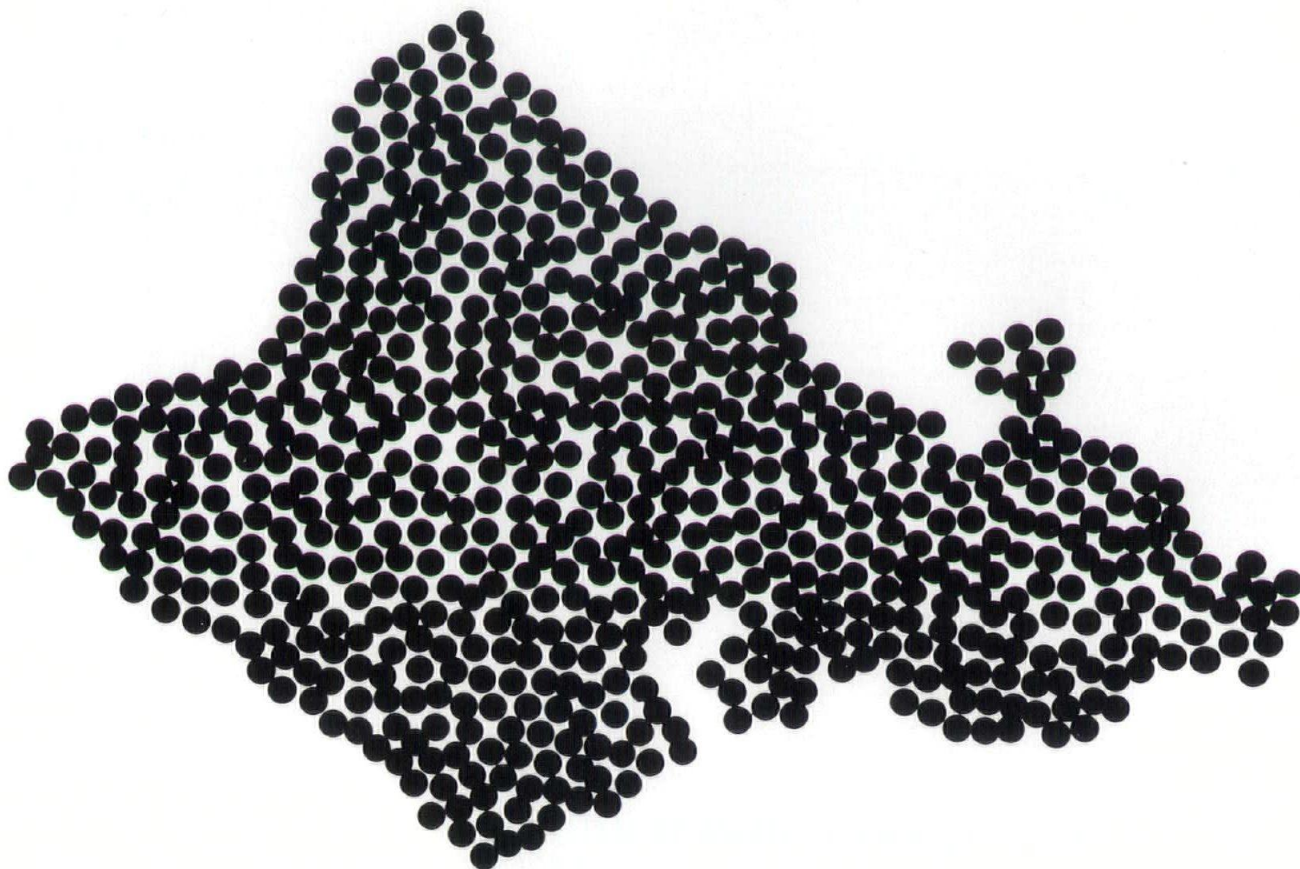
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Thompson belonged by birth, consisted of people with family and contacts among the economic and political leaders of the Territory.

The second group consisted of the recent arrivals from the mainland United States. In the early years these arrivals tended to be older, experienced architects. Later arrivals were younger.

The third group consisted of oriental architects. During the twenties and thirties, orientals were present in the design profession primarily in drafting jobs. The reasons for this include the difficulty of getting an architectural education for the generally less affluent non-whites, as the stories of Richard Tongg and Ted Vierra clearly showed. In addition, there was probably some institutionalized prejudice against non-whites who were outside the political and economic power structure. This changed rapidly in the years following World War II.

Landscape architect Richard Tongg represents a break with this pattern. Indeed, he came to represent, probably more than any other, the search for landscape architecture design unique to Hawaii. In the field of architecture, however, it was primarily the non-oriental architects who were responsible for the emergence of Hawaii's unique regionalism. The listing of architects in the 1930 City Directory shows fifteen names, all but one of which is haole. The sole exception is R. C. Tongg, who for some reason was listed as an architect in that year's directory.

Hawaii's regional architecture combined western forms and building methods with decorative elements culled from Japanese and Chinese architecture and Hawaii's vernacular buildings. It also strove to integrate the exterior and interior of buildings. Openness was combined with a need for ventilation and protection from sun and rain.

This attempt to define an architecture functionally and aesthetically appropriate to Hawaii was adopted by the large mainland U.S. firms which were awarded

commissions here during this period. Many of their buildings utilized forms which were Spanish Mission or Mediterranean in style but were modified to better suit Hawaii's climate.

Some went further. The work of Bertram Goodhue's office and its successor firm, Mayers, Murray & Phillip, exhibited a transition which reflected the changes occurring here. The strong individuality of their C. Brewer & Company Building of 1930 exhibits a markedly different theme from its Oahu Railway and Land Company Building of 1925.

The reasons for the development of any kind of regional architecture and landscape architecture are hardly clear but this oral history project has indicated some tentative answers. First, the movement

"We didn't sit around and talk about it."

occurred at an almost subliminal level. The architectural community of the period was small and relatively close knit but, as Tom Perkins stated, "We didn't sit around and talk about it. It was an atmosphere. No one copied anything."

Another factor may have been the training of the architects who were active in this period. Dickey, Wood, Kelley, Perkins, Johnson, Ossipoff, Merrill, Davis and others were schooled in the Beaux Artes tradition. In addition, the entire country had been immersed in eclectic revivalism for three decades. This training encouraged facility and sensitivity in the use of historical forms.

The undeniable talent of the designers and architects who practiced here must also be considered a factor. It is that ability to perceive and express the climatic and cultural uniqueness of a place which makes regionalism possible. A counter example is Guy Rothwell, who was from a *kamaaina* family and had a very active and prolific



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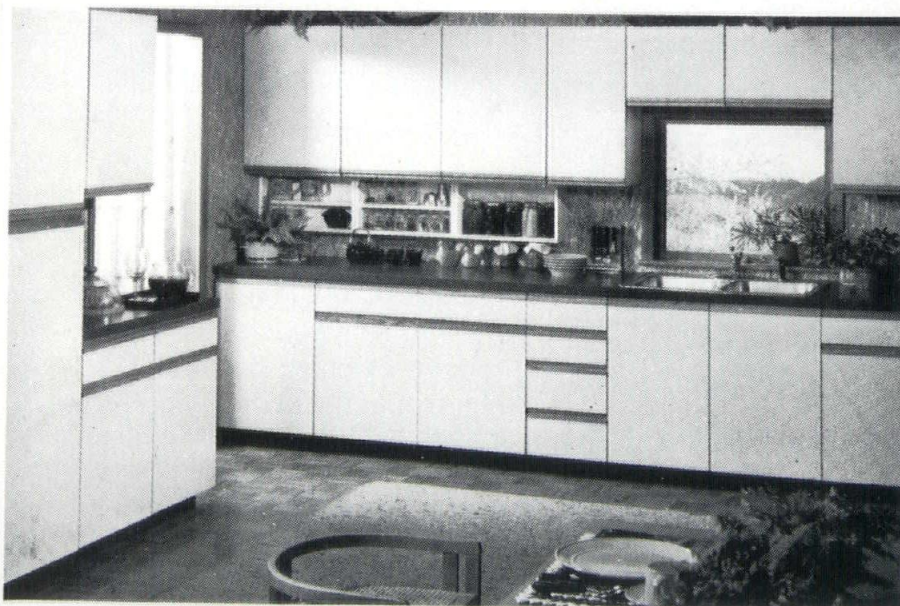
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career beginning in about 1922. He was educated as a structural engineer and was never recognized as a strong design talent. He produced many buildings, but none which contributed to defining Hawaii's regionalism.

It is an axiom in the architectural profession that exceptionally good architecture and landscape architecture requires good clients who are willing to be flexible in their design expectations but who

are clear in their programmatic requirements. The desire of the owners of Alexander and Baldwin for a building which expressed the company's identity with Hawaii is well documented and no doubt contributed to the direction taken by the architects.

This philosophy by the business community differed from the prevailing ideas during Hawaii's last building boom from c. 1897 to 1904. At that time, the community desired

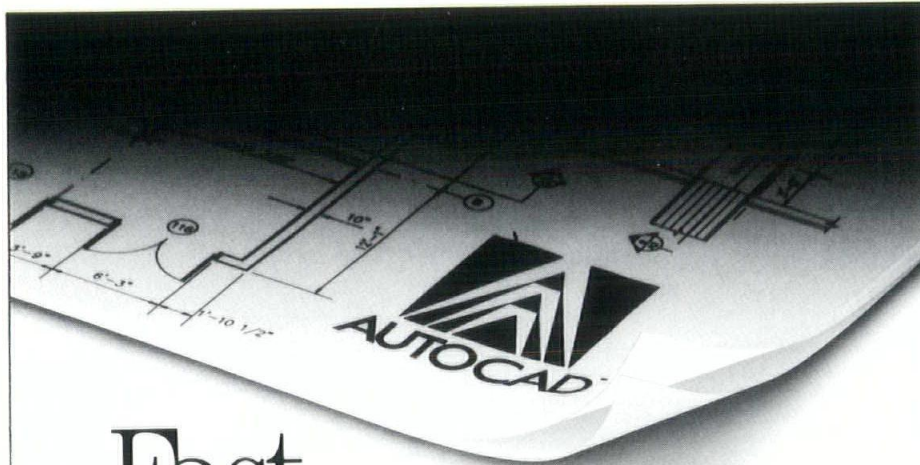
to identify strongly with the United States. Architecture during that period was judged by how close it came to the best of the mainland United States. Hawaii of the 1920s and 1930s seems to have been more self-aware and self-assured than it was at the turn of the century.

The Great Depression can be blamed for the fact that there were not many more buildings built with a regional flavor during this period. The end of the movement was brought about by a series of subtle and not-so-subtle changes in the economy and other influences in Hawaii. The clearest break occurred with the advent of World War II. Conventional architectural practice virtually stopped for five years.

Other influences which tended to push architecture away from forms unique to Hawaii include the growing exposure of local architects to the International Style and the increasing use of technology in dealing with climate which resulted in solutions which did not have to be as sensitive or responsive to environmental conditions. Later, as the population of Hawaii and especially Oahu continued to grow, the cost of the land created economic pressures which forced denser and often high-rise living conditions.

The individuals interviewed lived through those tumultuous years of the 1920s, thirties and forties and still practice today. They have a valuable perspective of what occurred during that time. There are others who should have been added to the initial list of narrators, but time constraints limited our efforts in 1982. It is a sincere hope that the effort to record the perceptions and obtain the records of those who are such an important part of our local architectural heritage will continue.

Manuscripts of this oral history project are available in libraries and research centers. If interest in these interviews and historic records are indicated, and if funding is made available, reprints of *Oral Histories of 1930s Architects* may be considered. ■■



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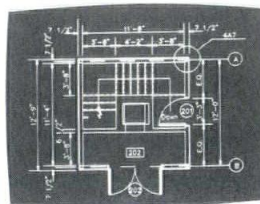
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AIA Asks AGC to Reconsider Document Changes

The American Institute of Architects has called on the Associated General Contractors of America (AGC) to reconsider proposed changes to AIA Document A201, "General Conditions of the Contract for Construction." The AIA believes the AGC's proposed changes would threaten consumer/client rights in the design/construction process.

In a recent November meeting, the AIA had invited AGC representatives to meet and discuss AGC's demand that the AIA substantially change the orientation of AIA Document A201 away from serving the consumer's interests by limiting the contractor's liability under the document's warranty provisions. The AIA urged AGC not to retreat from a document that has effectively served all segments of the construction industry, including clients, for three-quarters of a century.

The AIA, which has made no substantial changes in the 1986

edition of the construction industry-supported document, is preparing to publish Document A201 without the endorsement of the AGC, one of several industry organizations whose input the AIA has solicited and accepted in the drafting process.

AGC has insisted language be changed in the new edition to limit the contractor's obligations to the project's owner to one year and to include a disclaimer of most other remedies the owner might have.

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protected," said AIA President John A. Busby Jr., FAIA. "We, along with other members of the construction industry, take our responsibility to serve our clients seriously, and we will do everything to ensure that this responsibility is not diluted."

Document A201 was first published in 1911 by the AIA and has been the keystone document of the construction industry since that time. Those involved in creating this and other AIA documents include contractors, subcontractors, engineers, landscape architects, surveyors, lawyers, bankers, surety firms, government agencies and individual architects.

Artists' Directory Being Compiled

The Association of Honolulu Artists, in observance of its 60th anniversary as Hawaii's first and largest art association, is seeking your help in compiling a comprehensive statewide listing of all artists working in Hawaii.

The directory listing will be free to all artists whether or not they are members of the association. The directory will list the artist's name, specialty, address and phone, and will be disseminated to interested businesses, agencies, organizations and individuals.

Display ads for patrons, galleries and suppliers are available. For further information, artists and advertisers should write to the AHA, P.O. Box 10202, Honolulu, HI 96816.

Ceramic Tile Contract Awarded

International Tile Design, Inc., one of Hawaii's largest suppliers of imported ceramic tile, recently won a contract to supply 12,000 square feet of tile for Ala Moana Shopping Center's new Makai Market.

According to International Tile Design General Manager Ken Ryan, the Makai Market will be one of the U.S.'s largest food courts, featuring

some 20 restaurants and seating for 850 people. The food court concept focuses on a cluster of food windows where people purchase their meals and then share a large common seating area. The Makai Market is scheduled to open in January 1987.

International Tile Design was founded in Hawaii in 1979. Customers include the independent homeowner in addition to contractors, builders and developers. The company's 3,600-square-foot showroom displays an extensive selection of imported tiles from Europe, the Far East and America. The showroom also offers over thirty life-size tile installations ranging from high design bathroom and kitchen applications to comfortable lanai settings.

International Tile Design is located at 330 Sand Island Access Road, just off Nimitz Highway.

CIRIES Group Organized

The HAWAII/PACIFIC CIRIES (Construction Industry Research Information Education Services) Group has been organized to conduct research and publish information in the following areas:

- Local and Regional Building Construction Failures and Remedies
- Construction Litigation Problems and Solutions
- Architectural and Engineering Performance Criteria
- Emerging Building Codes and Standards
- Properties and Behavior of Building Materials

Until funding can be secured to pursue CIRIES' more comprehensive goals, voluntary contributions are being sought from all component sectors of the Construction Industry. Substantial local support will also give more credibility to grant applications.

If you are interested in supporting CIRIES, please contact Mike Mullahey, CSI, Fund Drive Chairman at 836-3811 or Craig Williams, CSI, Fund Drive Vice Chairman at 533-3652.

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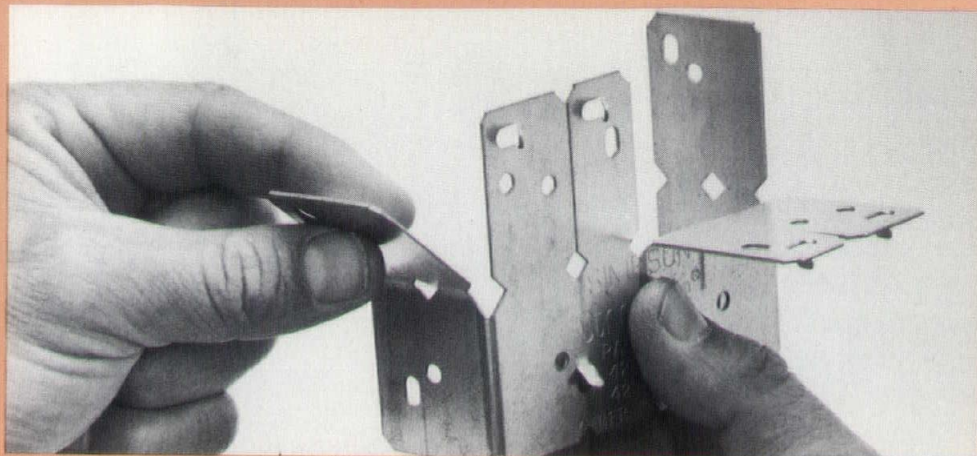


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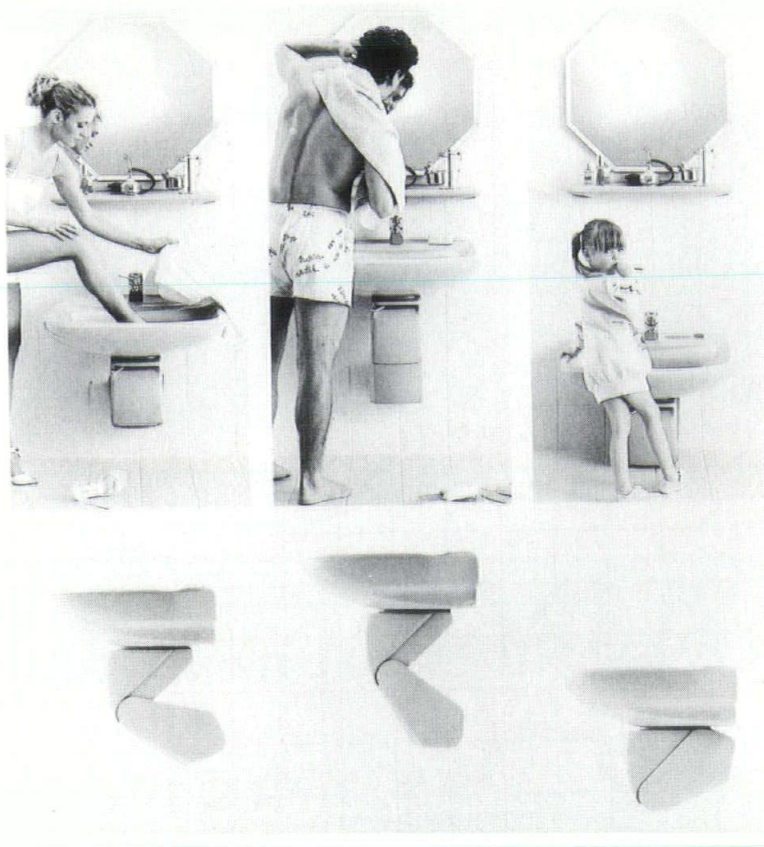
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European Bath and Kitchen Items

In a continuing effort to bring the best to Hawaii, MidPac Lumber Company debuted their new exclusive Villeroy and Boch European bath and kitchen plumbing product lines at the HS/AIA—Building Industry Association Diamond Anniversary Annual Membership Meeting on Nov. 1 at the Sheraton Makaha Resort. MidPac Lumber Company has been named exclusive master distributor for Villeroy and Boch



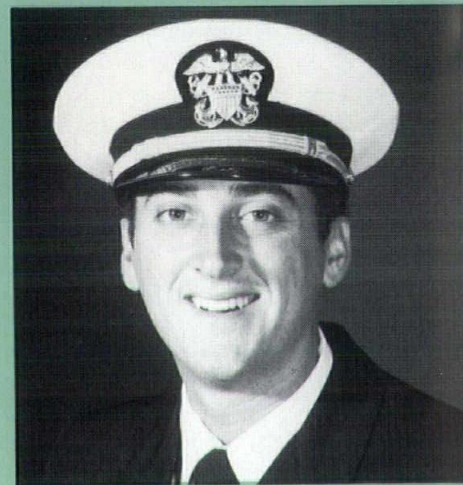
New Villeroy & Boch's LIFT accessory allows the basin to be set at three different heights.

luxury plumbing fixtures for Hawaii.

Villeroy and Boch, the world's largest ceramics producer, founded in 1748, has 13 plants in West Germany, France and Luxembourg. Their new luxury plumbing product lines include: the Colani series, the Toboga series, the Planos series and the Grangracia series of kitchen and bath products.

The accessories are useful and beautiful at the same time, while many basins are offered with a LIFT option, allowing the basin to be utilized at a number of different heights for different functions. The whirlpool package can transform any tub into a Whirlpool.

NEW MEMBERS



MICHAEL K. SHANLEY, AIA, a recent Associate Member. He is in the U.S. Navy, Civil Engineer Corps. Shanley graduated from the University of Notre Dame with a Bachelor of Science in Architecture. He is transferring in from the Bucks County Chapter of AIA, Pennsylvania Society of Architects.

PETER O. LYNCH, AIA, a new Associate Member and one of the architects at Daniel, Mann, Johnson and Mendenhall. Lynch took his training at the Cooper Union School of Architecture.

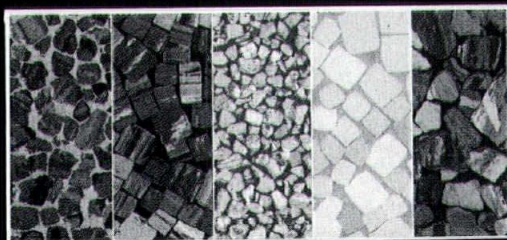
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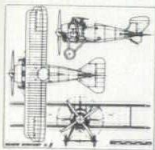


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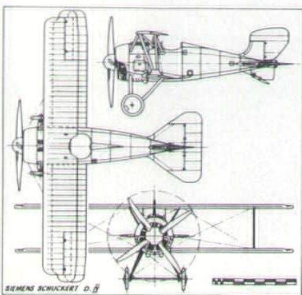
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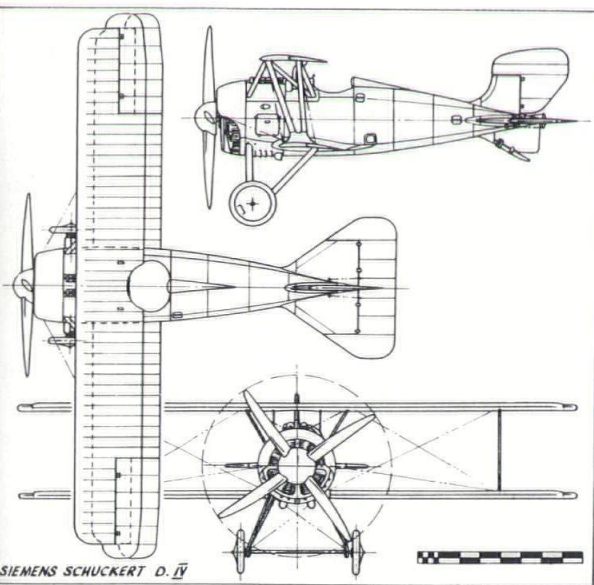
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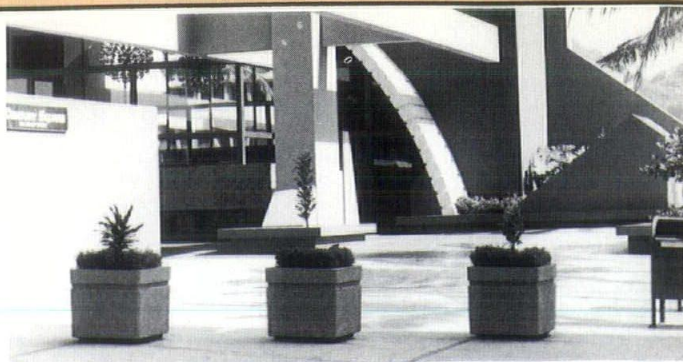
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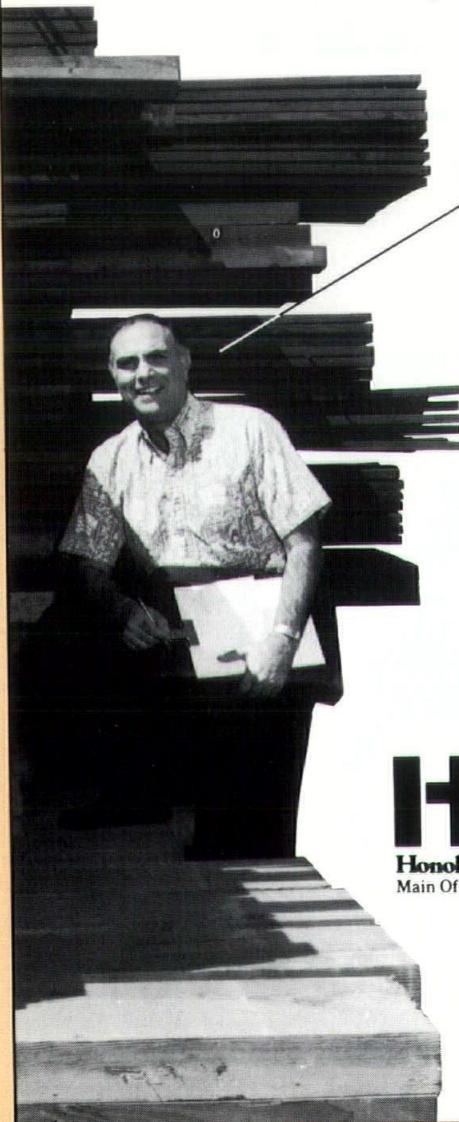


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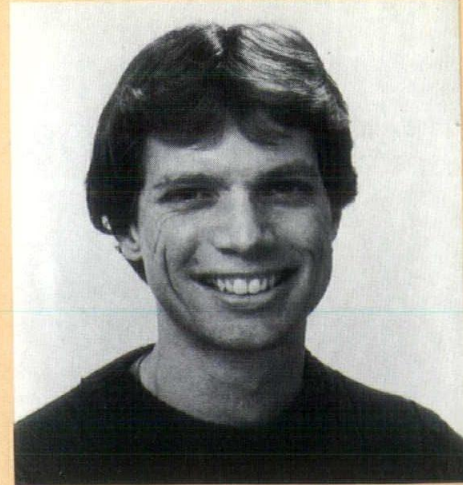
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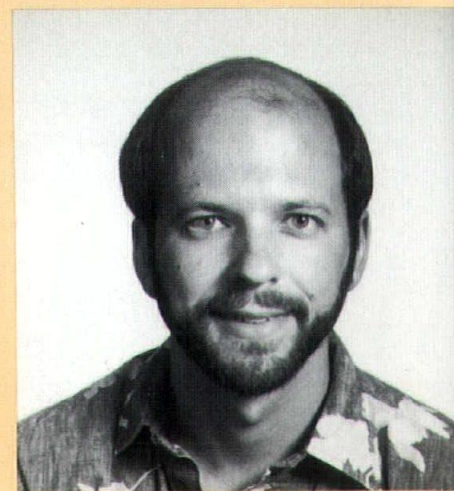
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ROBERT C. KLEINKOPF, AIA, a new Associate Member, is with Wimberly Whisenand Allison Tong and Goo, Architects, Ltd. He has a Bachelor of Science degree from Oregon State University, and received a Masters of Architecture in 1983 from the University of Oregon.

MARK NAKAHARA, AIA, is a recent Associate Member. He is one of the architects at Robert C. Smelker Associates. Nakahara received his Bachelor of Architecture degree from the University of Hawaii, Manoa.



RICHARD ALAN RYNIK, AIA, one of the architects at Riecke Sunnland Kona Architects, Ltd. He received his Bachelor of Architecture degree from the University of Notre Dame in 1976.

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